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Large print program notes
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Board of Governors/ Board of Overseers	7
Program	8
Program Notes	10
Artist Profiles	13
Chorus Roster	14
Text	15
2005-2006 Season	20
News of Note	23
Administration	25
Contributors	27

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Program

2005-2006 SEASON

Sunday, December 18, 3.00pm
Wednesday, December 21, 8.00pm
NEC's Jordan Hall, Boston

Grant Llewellyn, conductor
Heinrich Christensen, organ

The program features a presentation of Dylan Thomas' *A Child's Christmas in Wales*
with Grant and Theo Llewellyn

Deck the Hall

Welsh traditional carol
arr. David Willcocks

There is no rose

Anon., c.1420

A Spotless Rose

Nikolas Sean-Paul Nackley, baritone

Herbert Howells
[1892–1983]

"Mrs. Protheroe and the Firemen" from A Child's Christmas in Wales

Dylan Thomas
[1914–1953]

What cheer?

All this time

King Herod and the cock

Make we joy now in this fest

William Walton
[1902–1983]

"Christmas Presents" from A Child's Christmas in Wales

Thomas

A Christmas Carol

Charles Ives
[1874–1954]

—INTERMISSION—

Sweet Music

Susan Consoli and Gail Plummer Abbey, sopranos

Daniel Pinkham
[b. 1923]

"The Uncles and Aunts" from A Child's Christmas in Wales

Thomas

While all things were in quiet silence

Ned Rorem
[b. 1923]

The three kings

Nikolas Sean-Paul Nackley, baritone

Peter Cornelius
[1874–1954]

“Carolling” from A Child’s Christmas in Wales

Thomas

Lo, how a Rose e’er blooming

14th century German melody
harmonized by Michael Praetorius (1571–1621)

O my Deir Hert

Virgil Thomson
[1896–1989]

“Christmas Music” from A Child’s Christmas in Wales

Thomas

Hodie Christus natus est

Jan Pieterszoon Sweelinck
[1562–1621]

The program runs for approximately two hours.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

Program Notes

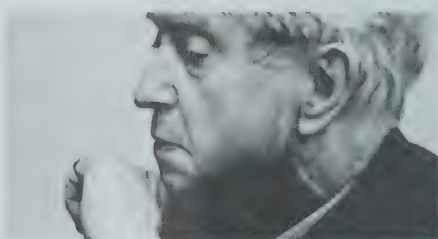
SWEET MUSIC

DECK THE HALL'S music is an old Welsh melody. The words are believed to be American from the 19th century, originally written to celebrate New Year's Eve. **THERE IS NO ROSE**, an anonymous 15th century English carol, was transcribed and

PROGRAM CHRONOLOGY

1562	Jan Pieterszoon Sweelinck born
1571	Michael Praetorius born
1691	Sweelinck publishes <i>Hodie Christus natus est</i>
1621	Sweelinck and Praetorius die
1824	Peter Cornelius born
1874	Peter Cornelius dies
10	Charles Ives born
1892	Herbert Howells born
1893	Ives writes <i>A Christmas Carol</i>
1896	Virgil Thomson born
1922	Howells's composes <i>A Spotless Rose</i> .
1923	Daniel Pinkham and Ned Rorem born
1931	Walton writes <i>Make We Joy in this Fest</i>
1954	Charles Ives dies
1961	Walton writes <i>What Cheer?</i>
1970	Walton writes <i>All this Time</i>
1983	Howells and Walton die
1988	Rorem writes <i>Seven Motets for the Church Year</i>
1989	Virgil Thomson dies

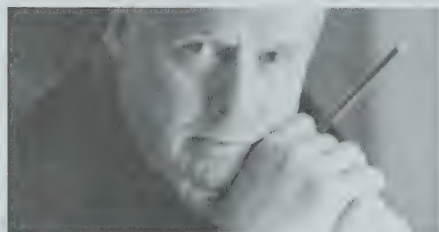
edited by John Stevens from a manuscript roll of carols now in the Library of Trinity College, Cambridge. Evidence of its age can be seen in two factors; first, the presence of a refrain for chorus at the beginning and the end. Second is the importance assigned to the tenor voice, a typical Renaissance treatment. The tenor, not the uppermost voice, has the main melody throughout.



Herbert Howells

Herbert Howells's **A SPOTLESS ROSE** was written in 1922. The British Howells wrote orchestral, chamber, and keyboard music, as well as the vocal music for which he is best known. In his teaching at the Royal College of Music and elsewhere, "making people sing" played a large role. He worked often with the poet De la Mare.

William Walton's contributions to unaccompanied choral music include **MAKE WE JOY IN THIS FEST**, 1931, based on a traditional carol; the traditional **WHAT CHEER?**, 1961; and the early English **ALL THIS TIME**, composed in 1970. All are for four voices, soprano, alto, tenor, and bass. Walton's parents were both singers; his father a choirmaster.



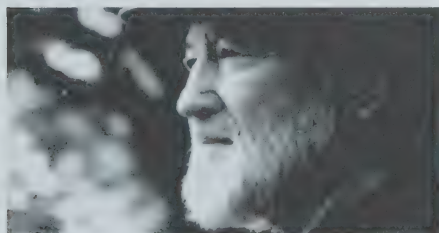
Ned Rorem

His first compositions, written when he was twelve, included unaccompanied choral music. Walton, who wrote slowly, is best known for both his *Viola Concerto*, premiered by composer Paul Hindemith, and for *Façade*, a work for a chamber group and a singer/actor declaiming Edith Sitwell's experimental poems.



William Walton

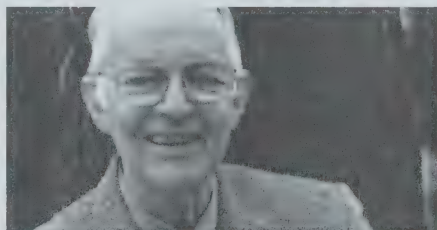
Walton's landmark of English choral music is *Belshazar's Feast*, considered the most important choral work since Elgar's *The Dream of Gerontius*. Walton also wrote for films: Look for his name in the credits of Laurence Olivier's three Shakespeare films (*Henry V*, *Hamlet*, and *Richard III*). He also wrote an opera, *Troilus and Cressida*, and the one-act *The Bear* (after Chekhov). His *Gloria*, written in 1961 to celebrate the 125th anniversary of the Huddersfield Choral Society, has enjoyed great success in Britain. In addition he wrote a *Missa brevis* (1966) and a *Jubilata Deo* (1972) for smaller choral forces with organ or orchestra. Nevertheless, with the addition of the works on today's program, that list constitutes almost all of Walton's works for unaccompanied voices; a regrettable situation given his natural abilities in this direction.



Charles Ives

The important American composer Charles Ives wrote both the text and the music for the song

A CHRISTMAS CAROL, whose first line is "Little star of Bethlehem," in December 1894. He even published his own songs, these in a 1923 collection of 50 Songs using the plates from his famous 114 Songs published the previous year. (The founder of an insurance company, which made him wealthy, he offered the 114 Songs for free to whomever would write in for them.) He thought enough of *A Christmas Carol* to publish it a third time in 19 Songs in 1935. The work displays his interest in rhythmic patterns, as well as his gift for lyricism.



Daniel Pinkham

Daniel Pinkham, whose family were long-time figures in Massachusetts, is still teaching at New England Conservatory where he has taught composition, music history, and early music performance. A student at Phillips Academy, he was exposed to both music and the cadences of Scripture. He also studied organ and wrote his first choral music at the Academy. At Harvard he studied with Arthur Merritt and Archibald Davison, as well as Walter Piston. Boston has become the early music center of the country, due in part to Pinkham's efforts. His natural affinity toward the voice and for choral music, his experience as an organist and harpsichordist, and his numerous compositions on religious subjects have resulted in a body of work, including **SWEET MUSIC**, that has entered the standard repertoire. His *Christmas Cantata* evokes his passion for Baroque music and is among of the most enduringly popular American works of the 20th Century.

Ned Rorem is one of America's best known composers for the voice. His *Seven Motets for the Church Year* was commissioned by the All Saint's

Episcopal Church of Fort Lauderdale on the occasion of its 75th anniversary in 1988. The texts are antiphons of Matins and Christmas. Rorem teaches at the Curtis Institute of Music in Philadelphia, and is also a prolific writer of memoirs. Virgil Thomson's **O MY DEIR HERT** is based on a text by Martin Luther from 1535 and translated in 1567.

The German composer Peter Cornelius was known for his choral music, duets, and songs based on poets such as Shakespeare and Goethe; he himself was also known as a poet and wrote the poetry for many of his vocal works, but not for **THE THREE KINGS**. A member of Wagner's circle, he wrote three operas in addition to his many vocal works.

The German Michael Praetorius and the Netherlands' Jan Pyeterszoon Sweelinck are by far

the oldest composers on the program, as well as contemporaries. Sweelinck's **HODIE CHRISTUS NATUS EST** is a motet for five voice parts with basso continuo (organ) published in 1619. A sought-after organist and teacher, Sweelinck not only composed a significant amount of vocal music, but he began a long Northern European keyboard tradition, first promulgated through his students, that reached until Bach.

-Andrea Olmstead

Ms. Olmstead is the Society's Christopher Hogwood Research Fellow for the 2005-2006 season. The author of three books on Roger Sessions and of Juilliard: A History, she has published numerous articles and CD liner notes, produced recordings, and taught music history for thirty-two years.

"A REAL SENSE OF MAGIC"

The BBC, which broadcasts *A Child's Christmas in Wales* by poet Dylan Thomas, has this to say about the work. "*A Child's Christmas in Wales* was published in 1955. It is an anecdotal sketch of the festive season which emerged from a piece originally written for radio. It is an exercise in storytelling, and Thomas recreates the experience of Christmas as though it were a fairy tale.

"He describes an old-fashioned picture book Christmas which is meant to be familiar to everyone. At one point, while the narrator is remembering festivities from the past, the voice of a small child asks him, 'Were there Uncles like in our house?' He replies, 'There are always Uncles at Christmas,' emphasising that the experience of Christmas doesn't change with time: It is a universal experience shared by everyone.

"But Thomas is keen to emphasise that modern Christmases are not as good as the ones he remembers. In the past, 'It was snowing. It was always snowing at Christmas.' This remembered snow was not the same as that which we have now: it was a 'dumb, numb thunderstorm of white,' and far more exciting. Thomas recreates the nostalgic magic of a childhood Christmas when everything was brighter and better.

"A Child's Christmas in Wales is about recreating the atmosphere of Christmas, and at the end of the story Thomas generates a real sense of magic. His closing line, 'I said some words to the close and holy darkness, and then I slept,' introduces a childlike spirituality and the suggestion of a wider mystery. The long smooth words of this sentence contrast greatly with the fast lists and choppy clauses of the rest of the story, and they are a reminder that Thomas was by nature a poet."

Artist Profiles

Grant Llewellyn, conductor



Grant Llewellyn has received acclaim for "vivid musical performances" (Wall Street Journal) and his "electricity-charged leadership" (Boston Globe). Now in his fifth year as Handel and Haydn Society Music Director, Mr. Llewellyn has conducted the Society in subscription performances, broadcasts on NPR, acclaimed recordings, and educational outreach events for Boston-area youth. He also serves as Music Director of the North Carolina

Symphony Orchestra and Conductor-in-Residence at the BBC National Chorus and Orchestra of Wales. Mr. Llewellyn has held the position of Assistant Conductor of the Boston Symphony Orchestra, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. Past conducting engagements include the English National Opera, the Southwest German Radio Orchestra of Stuttgart, and the Boston, Montreal, and St. Louis, Symphony Orchestras. This season, he guest conducts the Florida Orchestra, the Colorado Symphony Orchestra, the Calgary Philharmonic, and the Turku Philharmonic of Finland. In June 2005, Mr. Llewellyn led the BBC Symphony Orchestra in the world premiere of *Plymouth Town*, a newly discovered ballet by Benjamin Britten.

13

Handel and Haydn Society

Celebrating its 191st anniversary season, the Handel and Haydn Society is known internationally for "infusing the music of the past with pure headlong energy" (Boston Globe). Under the leadership of Music Director Grant Llewellyn and Conductor Laureate Christopher Hogwood, the Society offers historically informed programs of music for chorus and period-instrument orchestra from the Baroque and Classical eras. Recent seasons have featured a series of semi-staged operas and programs with dance, including Monteverdi's *Vespers*. The Society also has featured the Boston debut of many rising stars, such as tenor Plácido Domingo and sopranos Dawn Upshaw, Stephanie Blythe,

and Christine Brewer. Handel and Haydn may be heard nationally on NPR's prestigious *SymphonyCast* program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises*, *PEACE*, and *All is Bright*. The Educational Outreach Program gives over 10,000 public school students opportunities to hear and perform classical music. Next year, the Society will launch a multi-year collaboration with Chen Shi-Zheng, who will stage Monteverdi's three surviving operas in a historic co-production with Handel and Haydn and the English National Opera, beginning with *Orfeo* in London and Boston in 2006.

Nikolas Sean-Paul Nackley, baritone

Baritone Nikolas Sean-Paul Nackley has been a featured soloist on both the opera and concert stages. He has performed with Opera Boston, the orchestra of Emanuel Music under Craig Smith, and in engagements with Granite State Opera, Boston Lyric Opera, and Opera Aperta. Mr Nackley's solo concert appearances include the Carmel Bach

Festival, the Dartmouth Handel Society, and the New Hampshire Master Chorale. Mr. Nackley also serves as the baritone soloist in the Handel and Haydn Society Educational Outreach Quartet. He made his Handel and Haydn solo debut earlier this month in "Holiday Sing at Symphony Hall."

Theo Llewellyn, featured guest

Theo Llewellyn is the youngest of four children. He lives with his sisters Imogen and Ceridwen and his brother Jasper in a traditional 17th century Welsh Long House in the village of Dinas Powys, in the

Vale of Glamorgan, South Wales. He has one dog, two gerbils, a guinea pig, an aquatic frog, and 10 uncles and aunts.

14

Handel and Haydn Society Chorus

John Finney, Chorusmaster

The Cabot Family Chorusmaster Chair

SOPRANO

Gail Plummer Abbey
 Roberta Anderson
 Marilyn Bulli
 Susan Consoli
 Shannon Larkin
 Jill Malin

ALTO

Katharine Emory
 Susan Byers Paxson
 Susan Trout
 Mary Ann Valaitis

TENOR

Thomas Gregg
 Murray Kidd
 Randy McGee
 Mark Sprinkle

BASS

Jonathan Barnhart
 Herman Hildebrand
 Brett Johnson
 Nikolas Sean-Paul Nackley
 Alexander Prokhorov

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

Program Texts

DECK THE HALL

Welsh traditional carol

Deck the hall with boughs of holly,

Fa la la la la, la la la la.

Tis the season to be jolly,

Fa la la la la, la la la la.

Fill the mead cup, drain the barrel,

Fa la la, la la la, la la la.

Troll the ancient Christmas carol,

Fa la la la la, la la la la.

See the flowing bowl before us,

Fa la la la la, la la la la.

Strike the harp and join the chorus.

Fa la la la la, la la la la.

Follow me in merry measure,

Fa la la la la, la la la la.

While I sing of beauty's treasure,

Fa la la la la, la la la la.

Fast away the old year passes,

Fa la la la la, la la la la.

Hail the new, ye lads and lasses,

Fa la la la la, la la la la.

Laughing, quaffing all together,

Fa la la la la, la la la la.

Heedless of the wind and weather,

Fa la la la la, la la la la.

THERE IS NO ROSE

Anonymous, c. 1420

There is no rose of such virtue

As is the rose that bare Jesu;

Alleluya.

For in this rose contained was

Heaven and earth in little space;

Resmiranda.

The angels sung the shepherds to:

'Gloria in excelsis Deo',

Glaudeamus

Leave we all this worldly mirth,

And follow we this joyful birth;

Transeamus.

A SPOTLESS ROSE

Herbert Howells

A spotless Rose is blowing,

Spring, from a tender root,

Of ancient seers' foreshowing,

Of Jesse promis'd friut;

Its fairest bud unfolds to light

Amid the cold, cold winter,

And in the dark midnight.

The Rose which I am singing,

Whereof Isaiah said,

Is from its sweet root springing

In Mary, purest Maid;

For through our God's great love and might,

The Blessed Babe she bare us

In a cold, cold winter's night.

WHAT CHEER?

William Walton

What cheer? Good cheer!

Be merry and glad this good New Year!

'Lift up your hearts and be glad

In Christ's birth', the angel bade,

Say each to other, if any be sad:

'What cheer?'

Now the King of heav'n his birth hath take,

Joy and mirth we ought to make;

Say each to other, for his sake:

'What cheer?'

I tell you all with heart so free:
Right welcome, welcome, ye be to me;
Be glad and merry, for charity!

What cheer? Good cheer!
Be merry and glad this good New Year!

ALL THIS TIME

William Walton

All this time this song is best:
'Verbum caro factum est.'
(the Word was made flesh)

This night there is a child y-born
That sprang out of Jesse's thorn;
We must sing and say therefor,

All this time this song is best:
'Verbum caro factum est.'

Jesus is the childes name,
And Mary mild is his dame;
All our sorrow shall turn to game:

All this time this song is best:
'Verbum caro factum est.'

It fell upon high midnight:
The starres shone both fair and bright;
The angels sang with all their might,

All this time this song is best:
'Verbum caro factum est.'

Now kneel we down on our knee,
And pray we to the Trinity
Our help, our succour for to be;

All this time this song is best:
'Verbum caro factum est.'

KING HEROD AND THE COCK

William Walton

There was a star in David's land,
In David's land appeared,
And in King Herod's chamber
So bright it did shine there.

The wise men they soon spied it
And told the king anigh,
That a Prince's Babe was born that night
No king shall e'er destroy.

If this be the truth, King Herod said,
That thou hast told to me,
The roasted cock that lies in the dish
Shall crow full senses three.

Oh, the cock soon thrusten'd and feather'd well
By the works of God's own hand,
And he did crow full senses three
In the dish where he did stand.

MAKE WE JOY NOW IN THIS FEST

William Walton

Make we joy now in this fest
In quo Christus natus est. Eya!
(On which Christ was born)

A Patre Unigenitus *(The only Son of the Father)*
Is through a maiden come to us.
Sing we of him and say 'Welcome!
Veni, Redemptor gencium.'
(Come, Redeemer of mankind)

Agnoscat omne seculum
(Let all the world acknowledge Thee)
A bright star made three kings to come
Him for to seek with their presents,
Verbum supernum prodiens.
(Showing forth the high Word)

A solis ortus cardine
(Arisen from the quarter of the sun)
So mighty a Lord is none as he,
And to our kind he hath him knit
Adam parens quod polluit.
(Which our parent, Adam, did defile)
Maria ventre concepit,
(Mary conceived in her womb)
The Holy Ghost was aye her with.
Of her in Bethlem born his is,
Consorts Paterni luminis.
(Consort of the light of the Father)

O Lux beata Trinitas! (*O blessed light of the Trinity*)
 He lay between an ox and ass,
 Beside his mother-maiden free:
 Gloria tibi Domine! (*Glory to Thee, O Lord*)

A CHRISTMAS CAROL

Charles Ives

Little star of Bethlehem!
 Do we see thee now?
 Do we see thee shining o'er the tall trees?
 Little Child of Bethlehem!
 Do we hear Thee in our hearts?
 Hear the angels singing:
 Peace on earth, good will to men! Noel!

O'er the cradle of a King,
 Hear the angels sing:
 In excelsis gloria!
 From His Father's home on high,
 Lo! for us He came to die;
 Hear the angels sing:
 Venite adoremus Dominum.
 (*O come let us adore Him*)

SWEET MUSIC

Daniel Pinkham

*The Shepherds Song:
 a Carol or Himne for Christmas*

Sweete Musique, sweeter farre
 Then any Song is sweet:
 Sweete Musique heauenly rare,
 Mine ears (ô peeres), dooth greete.

You gentle flocks, whose fleeces pearl'd with dew,
 Resemble heauen, whom golden drops make bright:
 Listen, ô listen, now, ô not to you
 Our pipes make sport to shorten wearie night,

But voyces most diuine,
 Make blisful Harmonie:
 Voyces that seeme to shine,
 For what else cleares the skie?
 Tunes can we heare, but not the Singers see:
 The tunes diuine, and so the Singers be.

Loe how the firmament,
 Within an azure fold:
 The flock of starres hath pent,
 That we might them behold.
 Yet from their beames proceedeth not this light,
 Nor can their Christalls such reflection giue:
 What then dooth make the Element so bright?
 The heauens are come downe upon earth to liue.

But harken to the Song,
 Glorie to glories King:
 And peace all men among,
 These Queristers doo sing.
 Angels they are, as also (Shepheards) hee,
 Whom in our feare we doo admire to see.

Let not amazement blinde
 Your soules (said he) annoy:
 To you and all mankind,
 My message bringeth joy.
 For loe the worlds great Shepherd now is borne
 A blessed Babe, an Infant full of power:
 After long night, up-risen is the morne,
 Renowing Bethlem in the Saviour.
 Sprung is the perfect day,
 By Prophets seene a farre:
 Sprung is the mirthful May,
 Which Winter cannot marre.
 In Davids Cittie dooth this Sunne appeare:
 Clouded in flesh, yet Shepheards sit we heere.

WHILE ALL THINGS WERE IN QUIET SILENCE

Ned Rorem

While all things were in quiet silence,
 and that night was in the midst of her swift course,
 thine Almighty Word, O Lord,
 leaped down out of thy royal throne.
 Alleluia.

THE THREE KINGS

Peter Cornelius

Three kings from Persian lands afar
 To Jordan follow the pointing star,
 And this the quest of the travellers three,

(Please, turn page quietly)

Where the new born king of the Jews may be.
Full royal gifts they bear for the king,
gold, incense, myrrh are their offering.
How brightly shines the morning star!
With grace and truth from heav'n afar
Our Jesse tree now bloweth.

The star shines out with a steadfast ray;
The kings to Bethlehem make their way,
And there in worship they bend the knee,
As Mary's child in her lap they see;
Their royal gifts they show to the King;
Gold, incense, myrrh are their offering.

Of Jacob's stem and David's line,
For thee, my Bridegroom, King divine,
My soul with love o'erfloweth.

Thou child of man, lo, to Bethlehem
The kings are trav'ling, travel with them!
The star of mercy, the star of grace,
Shall lead thy heart to its resting place.
Gold, incense, myrrh thou canst not bring;
Offer thy heart to the infant King,
Offer thy heart!

Thy word, thy word, Jesu, Jesu,
Inly feeds us,
Rightly leads us,
Life bestowing.
Praise, O praise, such love o'erflowing.

LO, HOW A ROSE E'RE BLOOMING **14th-century German melody**

Lo, how a Rose e'er blooming
From tender stem hath spring!
Of Jesse's lineage coming
As men of old have sung.
It came, a flow'et bright,
Amid the cold of winter,
When half spent was the night.

Isaiah 'twas foretold it,
The Rose I have in mind,
With Mary we behold it,
The Virgin Mother kind.
To show God's love aright,

She bore to men a Savior,
When half spent was the night.

O flower, whose fragrance tender
With sweetness fills the air,
Dispel in glorious splendor
The darkness everywhere;
True man, yet very God,
From sin and death now save us,
And share our every load.

O MY DEIR HERT **Virgil Thomson**

O, my deir hert, young Jesus sweet,
Prepare thy credil in my spreit,
And I sall rock thee in my hert,
And never mair from thee depart.
But I sall praise thee ever mair,
With sanges sweet unto thy gloir;
The knees of my hert sall I bow,
And sing that richt Balulalow.
Praise be to God eternally,
Whilk gave his only Son for me,
The angel's joy as for to hear,
The gracious gift of this New Year.

HODIE CHRISTUS NATUS EST **Jan Pieterszoon Sweelinck**

Hodie Christus natus est:
Hodie Salvator apparuit:
Hodie in terra canunt angeli,
lætantur archangeli:
Hodie exsultant justi, dicentes:
Gloria in excelsis Deo,
et in terra pax hominibus bonæ voluntatis.
Alleluia!

*Today Christ is born:
Today the Savior has appeared:
Today the Angels sing,
the Archangels rejoice:
Today the righteous rejoice, saying:
Glory to God in the highest,
and on earth peace and good will towards men.
Alleluia!*

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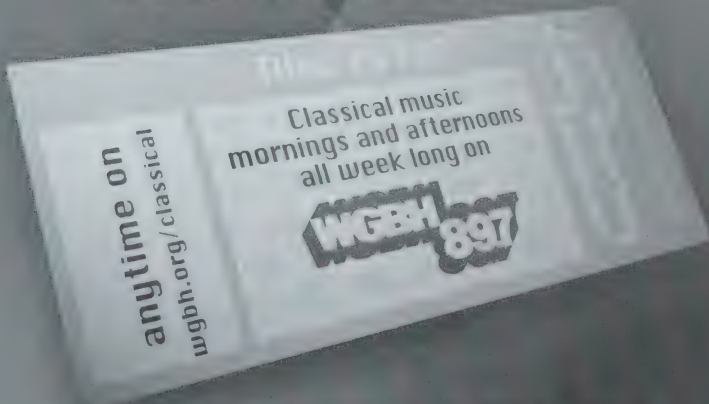
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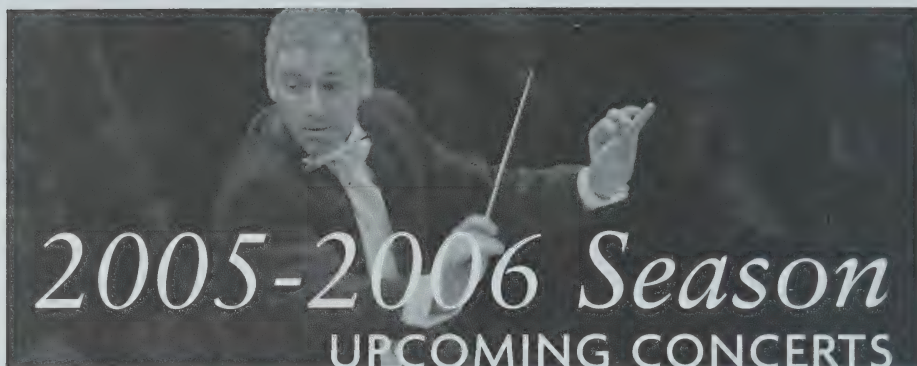
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BEETHOVEN'S FIFTH

FRI, JANUARY 13 8.00PM

Symphony Hall

SAT, JANUARY 14 3.00PM*

SUN, JANUARY 15 3.00PM

Thrill to music's most famous four-note theme and experience Beethoven's dazzling Violin Concerto with virtuoso **RICHARD TOGNETTI**.

*On Saturday, popular Harvard professor Thomas Forrest Kelly, provides behind-the-scenes insights into Beethoven's Fifth Symphony. This engaging, interactive program features live musical examples.

BEETHOVEN: *Symphony No. 5*

BEETHOVEN: *Violin Concerto (Fri and Sun only)*

Grant Llewellyn, conductor

Richard Tognetti, violin

A MOZART SOIRÉE

FRI, FEBRUARY 3 8.00PM

NEC's Jordan Hall

SUN, FEBRUARY 5 8.00PM

Principal wind players from the Handel and Haydn Orchestra play Mozart's great Serenade in C Minor and wind arrangements of his classic operas.

MOZART: *Serenade in C Minor*

MOZART: *Overture to*

The Abduction from the Seraglio

MOZART: *Quintet for Piano and Winds*

Stephen Hammer, directing

John Gibbons, fortepiano

HAPPY BIRTHDAY MOZART

FRI, FEBRUARY 17 8.00PM

Symphony Hall

SUN, FEBRUARY 19 3.00PM

Join us as we celebrate Mozart's 250th birthday with great choruses and solo arias from his beloved operas, *The Magic Flute* and *Idomeneo*, as well as *Thamos, King of Egypt*.

Grant Llewellyn, conductor

Karina Gauvin, soprano Richard Clement, tenor

CLASSICAL MASTERS: MOZART AND HAYDN

FRI, MARCH 10 8.00PM

Symphony Hall

SUN, MARCH 12 3.00PM

Discover three inventive symphonies by Haydn and two lively keyboard concertos by Mozart.

HAYDN: *Symphonies No. 6, 7, and 8*

MOZART: *Piano Concerto Nos. 9 and 24*

Grant Llewellyn, conductor

Kristian Bezuidenhout, fortepiano

ITALIAN BAROQUE CONCERTOS & MORE

FRI, APRIL 7 8.00PM

NEC's Jordan Hall

SUN, APRIL 9 3.00PM

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Music by Corelli, Vivaldi, and Handel.

BACH: ST. MATTHEW PASSION

FRI, APRIL 21 7:00PM

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SUN, APRIL 23 2:00PM

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THE SOCIETY'S YOUTH CHORUS

One of three choirs in the Society's Vocal Apprenticeship Program, the **YOUTH CHORUS** has received a prestigious invitation to perform at the American Choral Directors Association's annual convention this February in New York City. This is a special honor for these dedicated and talented young singers.

To make this trip a reality, **WE NEED YOUR HELP.**
 Please consider making a contribution to aid in deferring transportation and housing costs associated with this event.

For more information or to offer your support, please contact **Robin Baker**, Director of Educational Programs, at **617 262 1815, ext. 26** or rbaker@handelandhaydn.org.

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News of Note

FROM HANDEL AND HAYDN



NEW CD MEETS WITH WIDE CRITICAL ACCLAIM

The Handel and Haydn Society has released a new CD, **ALL IS BRIGHT**, featuring choral music for the Christmas season. The CD includes familiar carols such as *Deck the Hall* and *Silent Night*, and other works spanning the 15th and 21st centuries.

The recording has been very warmly received by press and public alike. John Quinn for MusicWeb International states, "this is as fine a Christmas disc as I've heard in a long time." Warwick Thompson for the London Metro praises the chorus for its "almost supernaturally well-blended sound." The CD was featured prominently during a recent pledge drive on WGBH 89.7 FM and has debuted at number eight on the Billboard Magazine's classical music chart.



The CD features the world premiere recording of a work commissioned by Grant Llewellyn: Tom Vignieri's *Hodie Christus natus est*. The Boston Globe's Richard Dyer praises *Hodie Christus natus est* for being "elegant in construction and inspiring in effect" while MusicWeb calls it "an exciting, exuberant and joyful piece."

23

RECORD SUBSCRIPTION SALES IN 2005-2006 SEASON

The Handel and Haydn Society has announced that subscription sales for the 2005-2006 season are the highest in the organization's history. "At a time when many arts organizations are experiencing a decline in subscribers, Handel and Haydn is thrilled at the vote of confidence from Boston area concert-goers," states Mary Deissler, Handel and Haydn Executive Director. "Seeking feedback from the audience about programming and focusing on customer service have been key." Subscriptions have increased 23% over the past two years. Gregg Sorensen, Director of Marketing and Public Relations, adds, "Whether it's offering free or discounted parking or opportunities to meet our musicians, we strive to do a better job every year at meeting our subscribers' needs."

HANDEL AND HAYDN SOCIETY ANNUAL GALA BENEFIT AND AUCTION

Join us for a formal evening of dining and dancing at the Four Seasons Hotel and a silent auction featuring luxury goods, trips and arts experiences. The evening supports our award winning Educational Outreach Program to under-served youth as well as new artistic initiatives. This season's gala will be held on March 11 and is titled, "A Viennese Masked Ball." The event will honor Janet Parker Whitla, Past President of the Handel and Haydn Society's Board of Governors. For more information about this unique event or to purchase tickets, please contact Beth Emery at 617 262 1815, ext 19 or bemery@handelandhaydn.org.



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Avarice hoards itself poor, charity gives itself rich.

So says the yellowed newspaper clipping on my refrigerator.

The official "season of giving" is ferociously upon us, even as we take a bit of time to enjoy the song and story of "Christmas in Wales" together. If we haven't already forgotten it in our frenzy to find the gifts, it is interesting that Thanksgiving actually *precedes* the Official Season of Giving.

Why Thanksgiving before the Giving? Why thank first? Perhaps because it honors the giver, and it makes us even more aware of the value of giving to the people and experiences that make our lives better.

"Giving is like a wheel. The more you give, the more you get back"
Jewish proverb

26

And isn't that what happens? By giving to the things we care about, we receive more than we have—gratitude, enjoyment, satisfaction, uplift of spirit.

Certainly, your gift to the Handel and Haydn Society reflects that outcome. Your charitable giving helps to make the music you love possible.

And so, in this season, *we thank you and we invite you to make a gift to the Society*. Your gift will not enrich our coffers nearly so much as the music you love will continue to enrich your lives.

You can mail us a check, call us with a credit card, or make a gift online. Thank you.

My your gifts be many and may your generosity make you truly wealthy.

Lynda Fairbanks Atkins
Director of Development and Stewardship

P.S. If you are still looking for gifts, tickets to Handel and Haydn concerts are a wonderful choice.

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28



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The Handel and Haydn Society Ambassadors are loyal patrons who volunteer during the concert season by welcoming new subscribers. They also host and attend events, often with the Maestro and musicians, where longtime and new subscribers gather to meet and share their common interests in the Society's music.

We welcome your participation in our Ambassador program and invite you to join in our collective enthusiasm to create and encourage building new relationships within the Society.

For more information, please contact Marc Young at the Handel and Haydn offices, 617 262 1815 ext 24 or myoung@handelandhaydn.org.

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31

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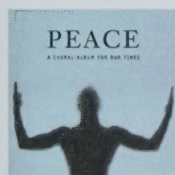
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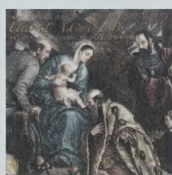
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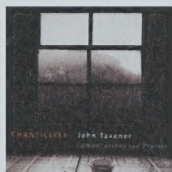
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